

Dean, Peter

DRAWER 19A

Artists

71.2009 085.02303



# Artists of Abraham Lincoln portraits

Peter Dean

Excerpts from newspapers and other  
sources

From the files of the  
Lincoln Financial Foundation Collection





artspace enterprises

visual arts & investments

Richard Cuthill Williams

December 7, 1983

Dr. Mark E. Neely, Jr.  
Director  
Lincoln National Life Insurance Co.  
1300 S. Clinton Street  
Ft. Wayne, In. 46801

Dear Dr. Neely:


In my work as a private art dealer, I have recently discovered the brilliant painting of artist Peter Dean. Impressed with Mr. Dean's ability to manipulate a highly charged and colorful palette of oils, I found myself especially drawn to "Escape," a photograph of which you should find enclosed.

Due to the subject matter concerning John Wilkes Booth's escape from Ford's Theater, I thought a good home for this picture is the theater itself. As the theater belongs to the National Park Service, I determined that I should look into "private sector" involvement in its operation for a prospective purchaser/contributor.

I have had a couple of conversations with a Park Service administrator of the Theater. He seems quite interested in the work, while at the same time cognizant of the vast number of historical depictions of the event--at the time of the event--which are in storage. The point I have tried to make is that visitors to this historic site should also be permitted the visions of artists who have more recently focused on the assassination and events surrounding it.

Let me apologize for the quality of the enclosed photo of the artwork. There is too much of an orangish-red cast. The actual work is somewhat darker, thereby enhancing the command and intensity of the action.

However, if the imagery is of interest to you, I would be happy to have the photo remade so that the color is more accurately represented.



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<http://archive.org/details/artistsofabradlinc>

Dr. Mark E. Neely, Jr.  
December 7, 1983  
page 2

Would you let me know your thoughts about the picture?

Sincerely yours,  
ARTSPACE ENTERPRISES



Richard Griffith Williams  
Director

Enclosures: photo of "Escape" and the resume of Peter Dean













artspace enterprises

**Richard Griffith Williams**

2025 Washington State Art Award

Washington State Art Award

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"Escape," 1982

PETER DEAN

84"x64"  
oil on canvas



**PETER DEAN - RESUME (1983)**

**Solo Exhibitions (selected)**

- 1982 Semaphore Gallery, New York, N. Y.
- 1981 Darthea Speyer Gallery, Paris, Fr.  
University of North Dakota, Grand Forks, N. D.
- 1979 Galerie Noire, Paris, Fr.

**Group Exhibitions (selected)**

- 1983 "The Apocalyptic Vision: Four New Imagists,"  
Gallerei Bellman, New York, N. Y.  
Osuna Gallery, Washington, D. C.  
"The Painterly Figure Veteran Expressionist,"  
Monique Knowlton Gallery, New York, N. Y.  
"The Self-Portrait," Allan Frumkin Gallery, New York, N. Y.
- 1982 "74th American Exhibit, "Art Institute of Chicago,  
Chicago, Il.  
"The Human Figure," Contemporary Art Center,  
New Orleans, La.
- 1981 "Crimes of Compassion," Chrysler Museum, Norfolk, Va.

**PROFESSIONAL DISTINCTIONS - Visiting Artist (since 1981)**

- 1983 University of Wisconsin, Madison  
University of Texas  
Tulane University, New Orleans  
Princeton University
- 1981 Colorado Mountain College  
Colgate University  
University of North Dakota, Grand Forks

**EDUCATION** - primarily self-taught (influenced by the French  
artist, Andre Girard)

**THROUGH - ARTSPACE ENTERPRISES, Richard Griffith Williams**  
2025 Rosemount Ave., N. W., Washington, D. C. 20010  
202/667-6610



December 16, 1983

Mark Neely, Jr.  
Director  
The Louis A. Warren Lincoln  
Memorial Library  
PO Box 1110  
Fort Wayne, Indiana 46801

Dear Mr. Neely:

I sincerely wish to apologize for the delay in sending the enclosed photos and information concerning Peter Dean on to you. The preparations for our current exhibition, which is a retrospective of the work of Chaim Soutine, began to reach a crescendo of sorts just as I received your correspondence. Things have quieted down a bit, however, and for the first time in weeks I am able to catch up on all the pending business that has mounted on my desk like snow in the arctic circle.

I hope the transparency and photo I am sending prove to be satisfactory for your needs. They are, as you may have already noticed, reproductions of two different works which share the same theme.

Once again, I apologize for the delay in sending this off and I hope it caused you no great inconvenience. If there is any other information I can provide, please do not hesitate to contact me.

Thank you for your attention and I look forward to hearing from you.

Sincerely,



Eric M. Ernst

EME:sc

Enclosure





PETER DEAN  
2 SPRING STREET  
NEW YORK, N.Y. 10012  
(212)-226-5628

#### ONE-MAN EXHIBITS

Semaphore Gallery, New York, 1982,  
Shahin Requicha Gallery, Rochester, New York, 1982, 1983.  
Galeria Taub, Philadelphia, 1983.  
Darthea Speyer Gallery, Paris, 1981.  
University of North Dakota, Grand Forks, 1981.  
Picker Gallery, Colgate University, Hamilton, New York, 1981.  
Alan Stone Gallery, New York, 1970, 1973, 1978, 1980.  
Bienville Gallery New Orleans, 1970, 1973, 1975, 1977, 1979,  
1981, 1983.  
Alexandra Monett Gallery, Bruxelles, Belgium, 1976, 1978, 1981.  
Galerie Noire, Paris, 1979.  
Madison Art Center, Madison, Wisconsin, 1978.  
Huber Gallery, Washington, D.C., 1978.  
Daedal Gallery, Baltimore, Maryland, 1978.  
~~James Bellman Gallery, New York, 1977.~~  
Rabinovitch & Guerra Gallery, New York, 1976.  
Heath Gallery, Atlanta, Georgia, 1975, 1983.  
LSU Union Gallery, Baton Rouge, Louisiana, 1974.  
New Orleans Museum of Art, 1972.  
E. F. Hutton Art Center, C. W. Post College, L.I., 1970.  
J. M. Kohler Art Center, Sheboygan, Wisconsin, 1970.  
Paul Kessler Gallery, Provincetown, Massachusetts, 1970.  
Elizabeth Street Gallery, New York, 1967, 1968, 1969.  
Waynesburg College, Pennsylvania, 1967.  
Aspects Gallery, New York, 1963, 1964.  
T. Jefferson Library, Belo Horizonte, Brazil, 1958.

#### SELECTED GROUP SHOWS

Apocalyptic Vision; Four New Imagists, Galleri Bellman, New York, 1983  
Self Portrait, Allan Frumkin Gallery, New York, 1983.  
The Painterly Figure, Monique Knowlton Gallery, New York,  
1983.  
Art Cars, PSI, New York, 1982; CAC, New Orleans, 1983.  
74th American Exhibit, Art Institute of Chicago, 1982.  
The Human Figure, Contemporary Art Center, New Orleans, 1982.  
The Anxious Figure, Semaphore Gallery, New York, 1981.  
The Figure, A Celebration, South East Texas Museum, 1981.  
The Figure, A Celebration, University of North Dakota, 1981.  
Crimes of Compassion, Chrysler Museum, Norfolk, 1981.  
Contemporary Landscapes, Osuna Gallery, Washington, D.C., 1980  
Artist Choice Museum at Fischbach Gallery, New York, 1980.  
American Landscapes, Monique Knowlton Gallery, New York, 1978.  
American Drawings, Galerie Roger D'Amacourt, Paris, 1978.  
Oakleigh Collection, Harthorn Gallery, Skidmore College,

Saratoga, New York, 1976.  
 USA Contemporary Artist, Les Atelier Du Grand Hornu, Mons, Belgium, 1976.  
 Drawings, Monique Knowlton Gallery, New York, 1976.  
 Portraits, 1970-75, Frumkin Gallery, New York, 1975.  
 National Institute of Arts and Letters, Academy Museum, New York, 1973.  
 32nd Corcoran Biennial of American Painting, Washington, D.C., 1971.  
 Gallery Marc, Washington, D.C., 1971  
 Rhino Horn: Union College, New Jersey, 1978.  
     Chrysler Museum, Norfolk, Virginia, 1978.  
     Ankrum Gallery, Los Angeles, 1974.  
     Herbert Benlevy Gallery, New York, 1973.  
     Gallery Odyssey, New York, 1971.  
     University of Hartford, Connecticut, 1971.  
     Bienville Gallery, New Orleans, 1971, 1974, 1976.  
     Dayton Art Center, Ohio, 1971.  
     Gallery of Contemporary Fine Art, Oklahoma, 1971.  
     Stillwater, Oklahoma, 1971.  
     Ada, Oklahoma, 1971.  
     Sonraed Gallery, New York, 1970.  
     New School for Social Research, New York, 1970  
 III Bienal Internacional del Deporte en las Bellas Artes, Barcelona, Spain, 1971.  
 II Bienal Internacional del Deporte en las Bellas Artes, Madrid, Spain, 1969.  
 Grotesque, Fetishes, Fantasy, Alan Stone Gallery, New York, 1969.  
 Elizabeth Street Posters, Brooklyn College, New York, 1969.  
 Angry Arts, Loeb Student Center, New York University, N.Y., 1967.  
 Spring Street Museum, New York, 1967.  
 Bob Thompson Memorial, St. Marks Place Gallery, New York, 1967.  
 The Visionaries, East Hampton Gallery, New York, 1967.  
 Elizabeth Street Gallery, New York, 1966, 1967, 1968.  
 Brata Gallery Invitational, New York, 1966, 1967.

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Who's Who in America, 1973, 1978, 1982.  
 Artist in Residence, Louisiana State University, 1974, 1981, 1983.  
 Visiting Artist: Yale University Graduate School of Fine Art, 1977.  
     Maryland Institute, Baltimore, 1976.  
     Skidmore College, Saratoga, New York, 1977.  
     University of Wisconsin, Milwaukee, 1978.  
     University of Wisconsin, Madison, 1978.  
     University of North Dakota, Grand Forks, 1981.  
     Colgate University, New York, 1981.  
     Colorado Mt. College, Vail, Colorado, 1981, 1982.  
     University of Texas, Austin, 1983.  
     Tulane University, New Orleans, 1983  
     Princeton University, 1983.  
 Recipient New York State Council of Arts (CAPS) Grant, 1975-76.  
 Recipient National Endowment for The Arts Fellowship, 1981-82.



# PETER DEAN

Sometimes the artist possesses his subject, and sometimes the subject possesses the artist. Dean is one of those painters who is entirely engulfed by the cacaphony of American life. Of course, he keeps a certain aesthetic distance; otherwise he could not stand back and recreate it or better, relive it for us.

He paints very noisily. Some of his large paintings break out in all directions at the same time like a street scene at noon which cannot contain all those people, cars, vendors, newsboys, pimps, baby carriages, frankfurter stands, drug store cowboys, and stray animals shoving each other good-naturedly. He creates an apotheosis of the ordinary, the smell and sweat of bodies, but transfigured by an enormous vitality. There is a pantheistic *joi de vivre* in Dean's work accepting all of life, in short, wallowing in it.

Dean may be considered a primitive whose naiveté and directness is tempered by a strong aesthetic awareness and will. This is precisely the quality which separates the genuine primitive artist from the sophisticated one who fakes it. He knows exactly what he is doing as a painter. There is so much control and intention in his work which are the hallmarks of the experienced artist notwithstanding that certain innocence of feeling which makes us think of primitives but in the best sense; after all, Rousseau was a primitive too—but what an artist.

Peter Dean did not go to a formal art school. Early attempts left certain traumatic effects such as an art teacher in kindergarten working over his colored pie plate and, while making it prettier, destroying his own handy work. Again, his encouraging father arranged for private art lessons when he was about 13 years old. He remembers making a charcoal sketch after a bronze statue. Again, an insensitive teacher drew into it and "with three strokes made it into a baroque drawing." These disappointments resulted in an anti-authoritarian stance on the part of Dean which he considers an important key to his personality. His mother, on the other hand, transferred a highly romantic

streak, another key to his further development. After high school he went to Cornell University and Wisconsin, studying the usual academic subjects while specializing in geology. During the last two years at Wisconsin he started to audit modern art courses given by competent art lecturers. He saw, heard, and experienced for the first time the full impact of Fauve paintings and German Expressionists. It is they who elicited in him a strong desire to paint. Dean stresses the point that artists led him to art rather than training, which confirms Malreaux's famous aphorism, "Art comes from art." He was at that time 21 years old.

Another noteworthy influence in his creative development was the one semester he spent at City College in New York studying under the French art teacher André Girard. It is touching how grateful and tenderly Dean speaks about him in view of the fact that Girard knew no English and Dean no French, yet his impact upon him was enormous. Somehow he convinced Dean that he could be an artist which was "mind blowing" to him. Girard stressed Dean's potential and capacity of realizing it rather than to be intimidated by the masters in the museums. Since Gerard was a pupil of Rouault and Bonnard, Dean feels "like a grandson" of these two great painters. Whatever happened to Dean that was positive in his artistic career happened through fellow artists which makes him believe in the existence and necessity of a "community of artists."

Dean developed into a first-rate Expressionist. His paintings have a visceral quality in texture and emotional impact. They come directly from the guts. Therefore, they are not gentle and require a certain effort of entering into their spirit. What may seem clear or obvious at a superficial glance is actually difficult because of the many ideas and associations, like the heavy impasto swirling on the surface of his paintings. These strokes trace the energies of the creative act having totally merged into the energies of his subject matter.

Looking at Dean's work James Ensor comes to mind in his figurative studies, and Van Gogh and Gauguin in his

landscapes. Since form is the embodiment of spirit, the use of certain agitated thick brushstrokes in the clouds of his landscapes puts him into contact with the souls of these artists still existing latently in their works. Similarly, compositional schemata and strong colors make him relive the traumatic impressions Gauguin had when he saw the South Sea Islands for the first time. Dean does not quote specific elements from these masters but acts more like a psychic in tune with their inner experience. It is the movement and excitement of people engaged in a charade which Dean caught from Ensor rather than the masks and figures themselves. After all, Dean is an American who grew up on the streets of New York while Ensor was a Belgian who still felt an oppressive medieval spirit pervading his environment. What really matters is how these suggestions are used, digested, and transfigured, for what artist sprang out of his own head, in spontaneous generation?

The new landscapes are more lyrical with an underlying violence, while his figure compositions have a surface violence with an underlying lyricism. Dean is a tender person, soft spoken, lanky, and lean. He speaks poetically about his work, affectionately about his wife, and respectfully about nature. At his country home in New York State he is surrounded by rolling hills and

vegetation. He liked to watch them at first for inspiration and of late for subject matter. He himself noted the slow encroachment of nature in his paintings. What was purely background at first is penetrating the foreground. He sees how his figures which dominated nature are sinking into it and in certain canvases being replaced by it.

Dean, then, sees more than the wind driving the clouds, but he adds an invisible wind agitating them from within. In this sense, he collaborates with nature, trying to divine its inner intention, as if his brushstrokes were trying to follow its secret directions and movements.

Dean sees himself as a child of the past as well as of the present. He says, "I am flowing naturally in a continuity of life which started in remotest times." It is this life and time-transcending energy which he taps in himself and tries to transfer to his paintings. In other words, he descends deeply into himself intuitively and thereby into the past, if not into the future, as he puts it. Painting to him is not only an adventure but a revelation at the same time. After the last brushstroke is applied to one of his canvases he steps back and sees it, as it were, with astonished eyes, and it is the painting which reveals the truth to him rather than Dean imposing his truth upon the painting. (Allan Stone, May 6-31)

**Peter Fingesten**



Peter Dean, Snake Meeting, 1978. Oil on canvas, 86 x 60". Courtesy Allan Stone Gallery.





583 Broadway  
New York, NY 10012  
212-219-1222

*File  
Peter Dean  
Photocopy for Staff  
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PRESS RELEASE

For Immediate Release

THE NEW MUSEUM ORGANIZES AMERICAN EXHIBITION FOR 1984 VENICE BIENNALE

The United States Information Agency, Washington, D.C., has appointed Marcia Tucker, Director of The New Museum of Contemporary Art, New York, as U.S. Commissioner of the next Venice Biennale, one of the most prestigious international art festivals of its kind. The exhibition, which has been organized by Ms. Tucker, Lynn Gumpert and Ned Rifkin, Curators of The New Museum, for the American Pavilion in Venice, is entitled Paradise Lost/Paradise Regained: American Visions of the New Decade. On view from mid-June through October 1984, the show will consist of 48 paintings by 24 American artists, revealing a wide variety of responses to the world in which we live. (A complete list of artists is attached.)

The exhibition title, Paradise Lost/Paradise Regained, is taken from John Milton's great epic poems of the 17th century, which tell the story of the fall of man and his redemption. For many artists of our time, the concept of America as paradise, both lost and regained, has been a major concern. Just as Milton expressed the struggle between good and evil through contrasting elements -- heaven and hell, love and hate, creation and destruction -- so do artists represented in this exhibition incorporate opposing viewpoints in their work. Ms. Tucker states, "By directly exploring aspects of the human condition, psychological and physical polarities of belief and doubt, hope and despair, strength and fragility, contemporary artists are addressing the idea of the 'American Dream' as they see and experience it today."

.../





Venice Biennale  
add 1

In many paintings, the peaceful relationship of humanity to nature is seen as threatened by the forces of civilization, as in the violent depictions of Richard Bosman, Lee Smith and Robert Levers, for example. Some artists use the threat of nuclear annihilation as an underlying theme (Janet Cooling, Jedd Garet and Roger Brown), while others regard nature as the source of destruction (Cheryl Laemmle and April Gornik).

There are also visions of the ultimate paradise, as in the beautiful scenes and landscapes of Louisa Chase, Barbara Kassel and Melissa Miller; as well as through a highly simplified, primitivistic style (Howard Finster, Judith Linhares or Earl Staley). Each of the artists in this exhibition has produced images of several kinds at once, or has made single works which directly express a sense of equivocation and poignancy.

Ms. Tucker writes in the exhibition catalog,\* "The work of these twenty-four artists together represents a search for enduring values and viable modes of being, an optimistic search which grows out of a sense of potential loss and destruction, and a deep belief in basic concerns which are not only indigenous to America, but to human beings everywhere."

After its Venice showing, the exhibition will travel to at least four cities in Western and Eastern Europe, through December 1985.

The United States Information Agency, the official sponsor for U.S. participation in the Venice Biennale, asked eight American museums of international stature to submit an exhibition proposal for consideration. The proposals were reviewed by the Special Exhibitions peer panel of the National Endowment for the Arts Museum Program.





Venice Biennale  
add 2.

PARADISE LOST/PARADISE REGAINED:  
AMERICAN VISIONS OF THE NEW DECADE

Artists in the Exhibition

Richard Bosman  
Roger Brown  
Louisa Chase  
Janet Cooling  
Peter Dean  
Howard Finster  
Eric Fischl  
Charles Garabedian  
Jedd Garet  
April Gornik  
George Thurman Green  
Barbara Kassel  
Cheryl Laemmle  
Robert Levers  
Judith Linhares  
John Mendelsohn  
Melissa Miller  
Ron Morosan  
Lee Smith  
Earl Staley  
David True  
Russ Warren  
Tony Wong  
Robert Yarber

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\*Catalog: Paradise Lost/Paradise Regained: American Visions of the New Decade. Essay by Marcia Tucker. Artist biographies bibliography. 96 pages with 48 color illustrations. Published by the United States Information Agency (not for sale in the United States).

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December 1, 1983

FOR FURTHER INFORMATION: Jessica Schwartz or Pamela Freund (212) 219-1222







PHOTOCOPY  
(original in safe)





Dean Porter

DRAWER 19A

Artist

